2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, September 27, at 2:00
Saturday, September 28, at 8:00
Sunday, September 29, at 2:00

Yannick Nézet-Séguin Conductor
Seong-Jin Cho Piano

Beethoven Piano Concerto No. 2 in B-flat major, Op. 19
I. Allegro con brio
II. Adagio
III. Rondo: Molto allegro

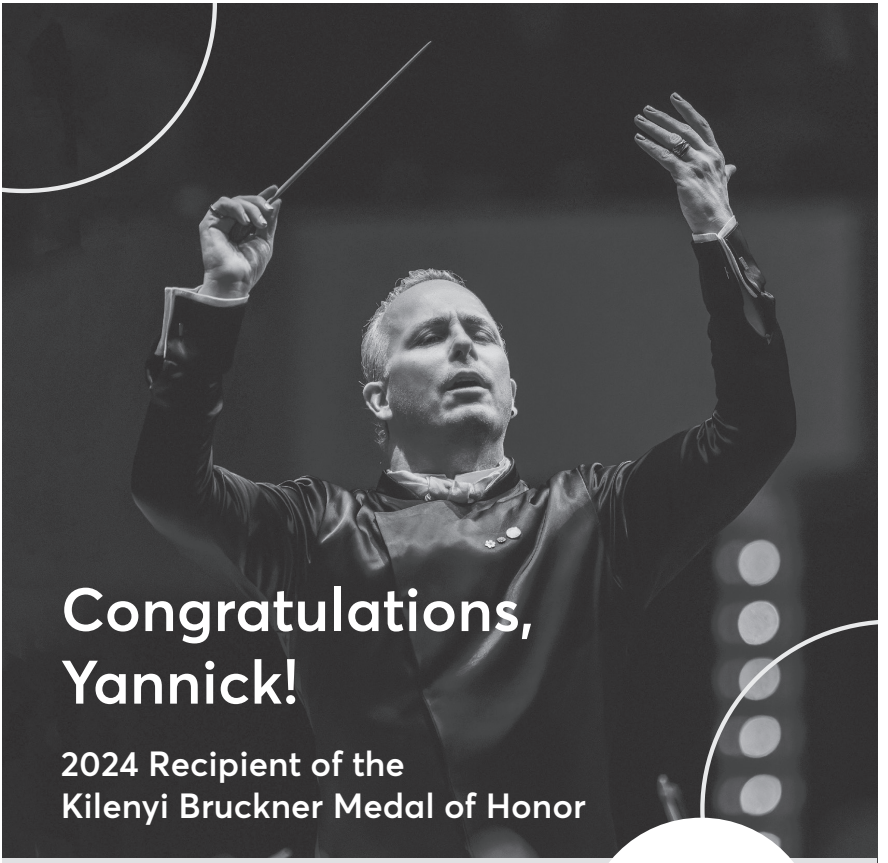
Intermission

Bruckner Symphony No. 7 in E major
I. Allegro moderato
II. Adagio: Sehr feierlich und sehr langsam—Moderato—Tempo I—Moderato—Tempo I
III. Scherzo: Sehr schnell—Trio: Etwas langsamer—Scherzo da capo
IV. Finale: Bewegt, doch nicht schnell

This program runs approximately 2 hours.

These concerts are supported by the **James and Agnes Kim Foundation**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



Congratulations, Yannick!

2024 Recipient of the Kilenyi Bruckner Medal of Honor

The Philadelphia Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

This weekend, Music and Artistic Director Yannick Nézet-Séguin (Walter and Leonore Annenberg Chair) will receive the Kilenyi Bruckner Medal of Honor. The medal was first awarded in 1933 and is given by the Bruckner's Society of America to outstanding conductors and individuals whose promotion and performances of composer Anton Bruckner's works merit recognition. Previous recipients include former Philadelphia Orchestra Music Director Eugene Ormandy, Arturo Toscanini, Serge Koussevitzky, Bruno Walter, Herbert Blomstedt, and Daniel Barenboim, among others.

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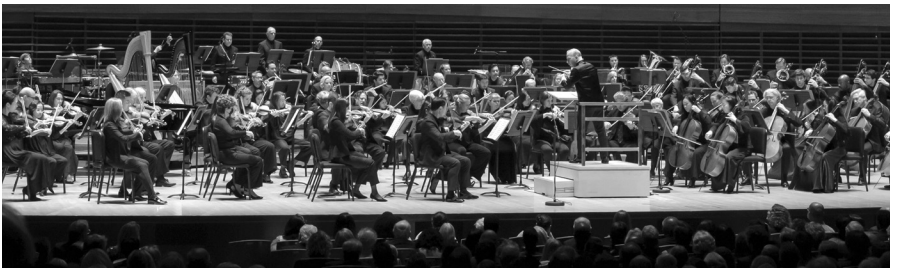

Jeff Fusco

The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award–winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music and Artistic Director

Landon Nordeman

Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America*'s 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.

Soloist

Christoph Köstlin

Pianist **Seong-Jin Cho** was brought to the world's attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw. In 2016 he signed an exclusive recording contract with Deutsche Grammophon and two years later made his Philadelphia Orchestra debut. In 2023 he was awarded the prestigious Samsung Ho-Am Prize in the Arts in recognition of his exceptional contributions to the world of classical music. An artist in high demand, he works with the world's most prestigious orchestras including the Berlin and Vienna philharmonics, the London and Boston symphonies, and the Royal Concertgebouw Orchestra. Conductors he regularly collaborates with include Yannick Nézet-Séguin, Myung-Whun Chung, Gustavo Dudamel, Andris Nelsons, Gianandrea Noseda, Antonio Pappano, Simon Rattle, Santtu-Matias Rouvali, Esa-Pekka Salonen, and Lahav Shani.

In the 2024–25 season Mr. Cho takes up the mantle of artist in residence with the Berlin Philharmonic, a position that sees him work with the orchestra on multiple projects across the season including concerto performances, chamber music collaborations, a tour to the Easter Festival Baden-Baden, and in recital. In addition to these current performances, other highlights of the season include returns to the BBC Proms in London, the New York Philharmonic and the Chicago Symphony with Mr. Rouvali, and the Cleveland Orchestra under Franz Welser-Möst. He also embarks on several international tours, including a return to the Vienna Philharmonic with Mr. Nelsons in Korea and to the Bavarian Radio Symphony with Mr. Rattle in Korea, Japan, and Taiwan, following a performance of Brahms's Piano Concerto No. 2 in Munich.

Mr. Cho's most recent recording is his solo album *The Handel Project*. In 2021 he released Chopin's Piano Concerto No. 2 and scherzos with the London Symphony and Mr. Noseda for Deutsche Grammophon. His first album, recorded with the same orchestra and conductor, features Chopin's Piano Concerto No. 1 and the Four Ballades. His solo album *The Wanderer* from 2020 features Schubert's "Wanderer" Fantasy and piano sonatas by Berg and Liszt. In 2018 he released a Mozart album with the Chamber Orchestra of Europe and Mr. Nézet-Séguin. Born in 1994 in Seoul, Mr. Cho started learning the piano at age six and gave his first public recital when he was 11. In 2009 he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition. In 2011 he won Third Prize at the Tchaikovsky Competition in Moscow at the age of 17. From 2012 to 2015 he studied with Michel Béroff at the Paris Conservatory and is now based in Berlin.


The
Philadelphia
Orchestra
Yannick Nézet-Séguin
Music and Artistic Director
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Photo: Jeff Fusco

Framing the Program

Parallel Events

1795 **Beethoven** Piano Concerto No. 2	**Music** Haydn "Drum Roll" Symphony **Literature** Goethe *Wilhelm Meisters Lehrjahre* **Art** Goya *The Duchess of Alba* **History** Bread riots in Paris
1882 **Bruckner** Symphony No. 7	**Music** R. Strauss Horn Concerto No. 1 **Literature** Stevenson *Treasure Island* **Art** Cézanne *Self-Portrait* **History** World Exhibition in Moscow

The opening weekend of The Philadelphia Orchestra's 125th season features favorite works by Beethoven and Bruckner.

Beethoven modeled his first two piano concertos (which were published in reverse order) on those of Mozart, who nearly two decades earlier found the genre the perfect vehicle to display his gifts as both a performer and composer. Beethoven wrote the Second Concerto over the course of many years during which he kept refining it so as to exhibit his own impressive talents.

Anton Bruckner struggled during much of his career to win recognition for his monumental symphonies. He enjoyed an unalloyed triumph with the premiere of his Seventh Symphony in 1884. Bruckner revered Richard Wagner above all other composers and was deeply influenced by his music. Both the reverence and the influence are apparent in this Symphony, which prominently features four "Wagner tubas," a brass instrument that is a cross between a French horn and tuba. Wagner died while Bruckner was composing the Seventh, which prompted the addition of a lamenting chorale near the end of the second movement Adagio: "In memory of the immortal and dearly beloved Master who has departed this life."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall,* Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Piano Concerto No. 2

Ludwig van Beethoven
Born in Bonn, probably December 16, 1770
Died in Vienna, March 26, 1827

While Mozart did not invent the piano concerto, he was the one to bring it to prominence and create enduring musical monuments. He served as an inspiring model for the young Beethoven, who at age 12 was already being compared to him. An important music journal announced that the prodigy "would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun." At 16 Beethoven went to Vienna in the hopes of studying with his idol. He is said to have played for Mozart and to have earned the approving remark, "Keep your eyes on him; someday he will give the world something to talk about."

Not long after his arrival, however, Beethoven was called home to tend to his gravely ill mother and he remained in Bonn for the next five years. In 1792, financially assisted by the Elector Maximilian Franz and Count Waldstein, Beethoven won the chance to return to Vienna. With Mozart now dead, Haydn would be his teacher. Waldstein informed Beethoven, "With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands.*" After studies with Haydn and others, Beethoven began to mold his public career. As Mozart had found some two decades earlier, piano concertos offered the ideal vehicle to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements.

Really a First Concerto As is often remarked, the Piano Concerto No. 2 in B-flat major is chronologically really the first of the famous five that Beethoven composed. Yet the issue is even a bit more complicated because as a young teenager while still living in Bonn, he had written what we might call a Piano Concerto "No. 0" in E-flat major. Although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the young composer sought to emulate Mozart.

The exact chronology of Beethoven's first three mature piano concertos is not altogether clear. The genesis of the B-flat-major Concerto is the most protracted of them. Beethoven apparently wrote the earliest version in Bonn while in his late teens. He revised the work in Vienna and wrote a different rondo finale than

the one we know today. The Concerto went through other revisions leading to performances in Prague in 1798, and further ones before its publication in 1801. The evolution of the work over the course of more than a decade shows how Beethoven considered his early concertos vehicles for his own concert use. He was still learning what worked best and to what audiences most responded. Throughout this long process, however, Beethoven retained the essential Classical dimensions for the Concerto, his shortest and the one deploying the smallest orchestra (it is the composer's only mature orchestral work without clarinets).

A Closer Look The **Allegro con brio** begins with an energetic orchestral introduction that presents a variety of themes before the soloist enters with a florid, more reserved melody. The cadenza of this movement juxtaposes music Beethoven wrote around 1809 with the Concerto's original material, dating back as far as 20 years. The cadenza begins as a fugato exploring the opening material and displays powerful, boldly harmonic, dynamically diverse writing.

The **Adagio** contrasts a soft string-dominated opening with a full orchestral statement from which the soloist responds with lush chords. The final **Molto allegro** presents a syncopated theme for piano alone that is taken up by the full orchestra. Beethoven wittily experiments with the theme, later presenting it in the wrong key and without the characteristic syncopations until the orchestra brings the soloist back on track.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Beethoven's Piano Concerto No. 2 was composed in 1790. The composer revised the score from 1793 to 1795 and again in 1798 and 1801.

The Second Concerto wasn't premiered at Philadelphia Orchestra concerts until February 1954, with Rudolf Serkin as soloist and Eugene Ormandy conducting. The most recent subscription performances were in February 2020, with pianist Emanuel Ax and Karina Canellakis.

The Philadelphia Orchestra recorded the Second Concerto in 1955 and 1965, both for CBS with Serkin and Ormandy, and in 2021 with Haochen Zhang and Nathalie Stutzmann on BIS.

The score calls for solo piano, one flute, two oboes, two bassoons, two horns, and strings.

Beethoven's Second Concerto runs approximately 30 minutes in performance.

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The Music

Symphony No. 7

Anton Bruckner
Born in Ansfelden, Austria, September 4, 1824
Died in Vienna, October 11, 1896

The celebrated violinist Fritz Kreisler, who at a young age briefly studied with Anton Bruckner in Vienna, remarked that he was a "combination of genius and simpleton. He had two coordinates—music and religion. Beyond that he knew almost nothing." Such a familiar image of Bruckner has proved difficult to move beyond because this most unglamorous of Romantic composers did indeed lead an unassuming life devoted principally to music and God, passions that he combined in astounding ways in his towering Masses and magnificent symphonies.

Posterity desires to know about the lives of great composers because of the fruits of their creativity, even if the creators themselves did not do much else of interest. Biographers are therefore at pains to construct engaging stories and strongly tempted to make their subjects lead fascinating lives. With relatively rare exceptions, however, this is a stretch. Composers spend most of their time composing, which leaves little opportunity to do other things. Casting Bruckner's life as uneventful has proved to have its own sort of perverse fascination. His struggles were with common depression, including a nervous breakdown in 1867, not with the hearing loss or madness that help make the biographies of Beethoven and Schumann captivating. Bruckner did not have a notorious wife, like his younger colleague Mahler, nor did he shed his provincial upper-Austrian roots; he retained his regional dialect and attire even after moving to Vienna. Although he rarely traveled, trips to France and England around 1870 convinced some that he was the greatest organist and improviser of his day.

The Path to the Seventh Symphony Bruckner dedicated many years to learning his craft. In the 1850s, already in his 30s, he meticulously studied counterpoint with the noted Viennese theorist Simon Sechter (with whom Schubert sought counsel in the last weeks of his life). Sechter forbade free composition and for years Bruckner ceased original work to hone his contrapuntal technique. In 1868 he finally moved to Vienna, where he remained for the rest of his life. He spent most of the year teaching at the Conservatory and the University of Vienna, as well as privately, and he also played the organ at the Court Chapel.

Although respected as a professor, continuing Sechter's tradition of training, Bruckner's compositional achievement took longer to be recognized. This was partly due to the musical politics of the time and to the perception of some, advocated by the powerful critic Eduard Hanslick, that he was moving music in the wrong direction. Hanslick, a fervent supporter of Johannes Brahms and Antonín Dvořák, opposed what he perceived as the Wagnerian agenda at work in Bruckner's symphonies. He considered the Seventh "unnaturally presumptuous, diseased, and pernicious." But while Hanslick lamented "importing Wagner's dramatic style into the symphony," exactly this was applauded by others, such as the brilliant young composer Hugo Wolf. Perhaps more unexpected was the response of the "Waltz King," Johann Strauss, Jr., who sent Bruckner a telegram after the first Vienna performance of the Seventh: "Am entirely shaken, it was one of the greatest experiences of my life."

Bruckner's compositional legacy consists primarily of sacred vocal works and symphonies, although he wrote a variety of smaller pieces, including a fine String Quintet. His three great Masses came relatively early, and when he turned to writing symphonies many of their spiritual aspects were transferred to the orchestral realm. A flowing cello line in a symphonic slow movement may seem as if it set words from the Mass—a Benedictus, for example. Bruckner did on occasion quote his sacred music within symphonies, and there is an allusion to his Te Deum in the adagio of the Seventh Symphony, a work composed at the same time. When we consider as well that Bruckner was a master organist, another crucial element of his musical style can be identified in his deployment of the instrumental choirs of the orchestra. His symphonies are often likened to "gothic cathedrals of sound."

The Influence of Wagner Bruckner wrote his Symphony No. 1 at age 41, although it was surrounded by two unnumbered ones never performed during his lifetime. The Seventh Symphony we hear today was the first to score a great critical and popular success; it was the most often performed during his lifetime and remains so today. Bruckner began composing it in September 1881 and worked steadily for the next two years. Crucial to this period was his ever-deepening engagement with Wagner's music, the transforming influence on him since the early 1860s. (He dedicated his Third Symphony to Wagner.)

In July 1882 Bruckner traveled to Bayreuth to attend the premiere of *Parsifal,* Wagner's final opera. Not long afterward he had a premonition, as he would later inform the conductor Felix Mottl: "One day recently I came home and felt very sad. The thought crossed my mind that before long the Master would die, and then the C-sharp-minor theme of the *Adagio* came to me." Wagner died on February 13, 1883, and when Bruckner learned of this he added a moving coda to the movement, using four so-called Wagner tubas in a mournful chorale. He noted in the score this was "In memory of the immortal and dearly beloved Master who has departed this life." Arthur Nikisch conducted the first performance of the Symphony

with the Leipzig Gewandhaus Orchestra on December 30, 1884, in a concert to raise funds for a Wagner monument. It was the first time a Bruckner symphony was premiered outside Austria and its success was only surpassed 10 weeks later when Hermann Levi conducted the work in Munich in what proved to be one of the greatest triumphs of the composer's career.

A Closer Look Many of Bruckner's symphonies, including his last three, open using the same effective compositional strategy: a spacious melody that unfolds over a hushed string tremolo. The precedent is Beethoven's Ninth, the symphony that most influenced Bruckner. The Seventh's **Allegro moderato** offers the most expansive of these openings as the cellos, doubled initially by solo French horn, lushly intone a broad theme consisting of an arpeggiated E-major chord that generates many of the musical ideas that follow in the work.

Bruckner's slow movements are the heart and soul of his symphonies, again using the comparable section of Beethoven's Ninth as inspiration. None of Bruckner's is more profound and deeply moving than the **Adagio** of the Seventh (marked "Very solemn and very slow"), with its added homage to Wagner at the end. Although Bruckner made both small and large revisions to most of his symphonies, the Seventh remained relatively untouched. One point on which the composer apparently wavered was the climatic cymbal crash and triangle roll near the end of the movement; it is included in the version edited by Leopold Nowak that the Philadelphians perform today.

The **Sehr schnell scherzo** returns us to the ABA form of the Classical era but greatly expanded in length—an urgent start with a prominent trumpet solo leads to a relaxed Trio before a repeat of the first section. The opening theme of the **Finale** (**Bewegt, doch nicht schnell**) is related to the principal one of the first movement, beginning softly and rapidly building excitement; a hymn-like second theme and dramatic third one follow. The Symphony is capped off in the blazing coda with a return of the initial arpeggiated melody with which the entire work so memorably began.

—Christopher H. Gibbs

Bruckner's Seventh Symphony was composed between 1881 and 1883.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of the Seventh Symphony, in January 1925. During the 1980s, it became a favorite of Klaus Tennstedt, who led three separate presentations of it. The Orchestra's most recent performances of the work were in January 2013, with Yannick Nézet-Séguin on the podium. Some of the other conductors who have led the Symphony with the Orchestra include Eugene Ormandy, Claudio Abbado, Stanislaw Skrowaczewski, Wolfgang Sawallisch, Christoph Eschenbach, and Simon Rattle.

The Philadelphians recorded the Seventh in 1968 with Ormandy for RCA.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four Wagner tubas (two tenor, two bass), tuba, timpani, percussion (cymbals, triangle), and strings.

The Symphony runs approximately 65 minutes in performance.

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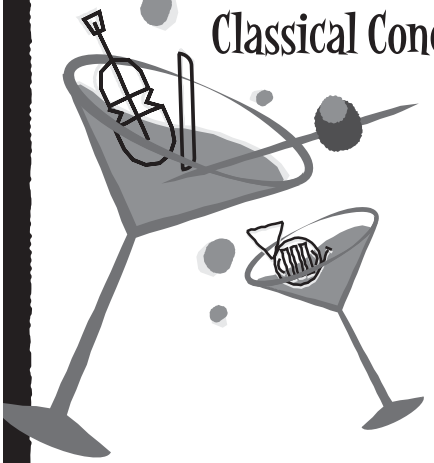

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Musical Terms

Arpeggio: A broken chord (with notes played in succession instead of together)
Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition
Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.
Chord: The simultaneous sounding of three or more tones
Coda: A concluding section or passage added in order to confirm the impression of finality
Contrapuntal: See counterpoint
Counterpoint: The combination of simultaneously sounding musical lines
Da capo: To repeat from the beginning
Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue
Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places
Legato: Smooth, even, without any break between notes
Meter: The symmetrical grouping of musical rhythms
Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.
Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).
Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.
Syncopation: A shift of rhythmic emphasis off the beat
Timbre: Tone color or tone quality
Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow
Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style
Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)
Adagio: Leisurely, slow
Allegro: Bright, fast
Bewegt: Animated, with motion
Con brio: Vigorously, with fire
Feierlich: Solemn, stately
Langsam: Slow
Langsamer: Slower
Moderato: A moderate tempo, neither fast nor slow
Schnell: Fast

TEMPO MODIFIERS
Doch nicht: But not
Etwas: Somewhat
Molto: Very
Sehr: Very

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The Philadelphia Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

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PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/accessibility for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in Ensemble Arts Philly venues is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.